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Review

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Die Geschichte vom Rotkäppchen: Ursprünge, Analysen, Parodien eines Märchens
by Hans Ritz: The Trials and Tribulations of Little Red Riding Hood by Jack Zipes

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ters, the stated goal of Dannenberg's study is to prove that three themes characterize the genesis of Schlegel's concept of art criticism: a programmatic aestheticizing of life, the grounding of this program in a philosophical anthropology that has traditional metaphysical implications, and the gradual development of a universal historical-philosophical construct (18–19). Dannenberg regards these various aspects of Schlegel's aesthetic theory to be manifestations of the young critic's reaction to a crisis of subjectivity and society current at the time, and maintains that Schlegel ultimately seeks to redress this crisis by positing a social plan for an aesthetic education that would result in the formation of a "beautiful republic" (19).

Much of Dannenberg's analysis is straightforward exposition and commentary, or, as he himself describes it, a "mimetic' understanding" (18) of Schlegel's texts. Dannenberg does provide good, clear discussions of the various texts, as well as cogent thematic comparisons, yet the study would have benefitted from a more rigorous conception of its overall project. As a case in point, Dannenberg does not provide a precise formulation or definition of the concept of "criticism" which forms the keystone of his monograph. Beginning instead with a formulaic bow to Kant's "Age of Criticism" and the crisis in art criticism that Kant's subjective aesthetics inaugurated, Dannenberg cites a 1794 letter to Novalis in which Schlegel claims to devise an objective theory of the beautiful in his history of Greek poetry. Dannenberg then finds in this early letter a rudimentary expression of Schlegel's 1804 definition of criticism as a mediator between history and philosophy that conjoins both in a new entity. From this Dannenberg then concludes that early Romantic art criticism unites theoretical reflection with the historical work of art (12–13). While this statement is certainly valid, it is too vague to be of great use in describing or interpreting Schlegel's complex and ever-evolving concept of criticism. Given his contention that Schlegel's oeuvre forms an organic whole, Dannenberg could have bolstered his argument by providing a thoroughgoing discussion of his own understanding of early Romantic criticism and its genesis, rather than relying on Schlegel's writings to do this for him "mimetically" (18).

Despite these theoretical shortcomings, Dannenberg rightfully draws attention to the

earlier part of Schlegel's oeuvre, which perhaps has not received sufficient treatment in recent scholarship. Anyone interested in a clearly written, interpretative commentary of these early texts will find this book useful.

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Ritz, Hans. *Die Geschichte vom Rotkäppchen: Ursprünge, Analysen, Parodien eines Märchens*. 11th ed. Göttingen: Muri, 1993.

Zipes, Jack, ed. *The Trials and Tribulations of Little Red Riding Hood*. 2nd ed. New York: Routledge, 1993.

Hardly a day goes by that we are not reminded how fairy tales and the figures that inhabit them ingratiate themselves into our daily existence. One of the most popular and enduring fairy tales in the Western world, Little Red Riding Hood and the tale's themes are no exception. In their recent, revised editions, Hans Ritz and Jack Zipes set out to catalogue and explain that phenomenon.

Ritz's book is not specifically a literary or an historical study, but instead a fun compendium of versions. The subtitle of the book "Ursprünge, Analysen, Parodien eines Märchens" sets the author's agenda. He takes up literary and folk versions before the Grimms to contemporary satires and parodies, songs, and poems, stage and film productions. His agenda is simple: "Wir wollen nicht in den trügerischen Nebelbänken der Seelengeheimnisse verschütt gehen, sondern den Spuren eines kleinen Mädchens durchs Dickicht der Überlieferungen folgen, von den verschiedensten Fassungen Kenntnis nehmen, wissenschaftliche Theoreme durchspielen und den interpretatorischen Tiefsinn attackieren" (7).

Ritz certainly knows about thickets, creating more than a few of his own. In an often rambling and irreverent style, the main section of the book follows the trail of transmission from oral to literary to pop versions, while delving into every other type of manifestation or even mention of the tale by the likes of philosophers Engels to Benjamin and Bloch, Wittgenstein, Gramsci, and Heidegger and men of letters like Charles Dickens and Anatole France. Along the path, Ritz takes potshots at just about every kind of

critic and critical school and chastises all the purveyors of "Ismen, Ysen, Logien, Tümer und Onen" (121). He accuses, for example, the "sekundärliterarische Toren und Autoren, die sich an Rotkäppchen vergriffen haben" of "wenig mehr als Analogienhascherei, Parallelenjägeri, Symboldeutelei, Theoriephilisterei und Moralpredigerei" (122) and calls the doyens of psychoanalytical theory "schlimme Interpreten" (40). Ritz's poetic attacks are great fun to read, and scholars who themselves may reject certain theories will find their prejudices amplified and justified in Ritz's scathing critique.

In an appendix with complete texts but no commentaries, Ritz brings together several delightful versions "auf Chemisch" (135–37), "Mathematisch" (139–40), "Theologisch" (137–39), "Mecklenburgisch" (155–56), "Bayrisch" (160–61), and "Amtsdeutsch" (141–42). He even includes a version from the Marx Brothers (Und Rotkäppchen sagte zu dem Wolf: "Wow wow wow!" [140]). Among the other texts are "Rotkäppchen in der DDR" (142–46), "Rotkäppchen im Nationalsozialismus" (147–48), "Rotkäppchen im amerikanischen Militärjargon" (148–50), "Rotkäppchen auf Linguistisch" (150–51), and my personal favorite, "Rotkäppchen in der Scene" (154). Ritz's commentary at the book's end includes sources for these texts, but often with the vexing notations: "von mir stark überarbeitet" or "von mir leicht überarbeitet"; "Schluß von mir leicht verändert"; "Titel von mir verändert"; "Titel und Text leicht verändert" (174–91). It seems the author has been pulled in by the draw of the story's disguises: he gives no explanation for the alterations, leaving the reader to speculate on his hidden agenda.

Despite being highly readable, the book will frustrate readers and researchers interested in an organized approach or clear argumentation. Ritz pairs, for example, Eduard Mörike with Jean Cocteau in the same sentence with no clear connection (109), while he lumps together Blues song versions with a discussion of the different colors of the cap (106). The author's lack of scholarly pretenses is also apparent in a glance at a curious table of contents to even stranger notes at the end of the book. The bibliography also is difficult to use because there is no apparent organizing principle (neither dates, nor alphabet, nor even title, etc.).

Ritz's contribution to the Little Red Riding Hood discussion is not a cogently argued theo-

retical analysis. Instead, he shows how she has evolved from a debutante on the fairy tale scene to a grande dame with a new life in franchises of hooked rug patterns, schnickschnack, ballets, Blues songs in speak-easies bearing her name, and even TV ads for toothpaste, in which she exclaims to the wolf "My, what white teeth you have!" The cornucopia of versions and renditions he has compiled are the raw material for further analysis by the critics he blasts.

Whereas Ritz goes out of his way to prove he has no scholarly intentions, everything Jack Zipes does proves he does. The second, expanded edition of his anthology includes all sorts of useful apparatuses: a preface; a prologue; an introduction; 38 versions of the text; an epilogue; notes on authors; an extensive bibliography of Little Red Riding Hood texts; a general bibliography; and extensive endnotes to each essay.

Zipes's introductory essay, "Prologue: Framing Little Red Riding Hood" deals with the contributions of various critical schools, from Alan Dundes's psychoanalytical stance to Robert Darnton's social-historical ethnography. Zipes's overarching interest is "how and why [the story] was transformed into a story of rape, ... the rhetoric of violence in and about Little Red Riding Hood, its history as neglected history [and] how we are compelled to comply with narrative prescriptions that many contemporary authors have been trying to revise and reappropriate in the name of feminism" (14). Readers familiar with Zipes's other work will hear echos of his concern with gender issues and what he has called the civilizing process.

The second essay, "The Trials and Tribulations of Little Red Riding Hood," frames the anthology chronologically and historically. Included here are "The Tale Prior to Perrault"; "Perrault's Transformation of the Tale" (tale 1); "The Grimms' Modification of Perrault's Version" (tales 2–6); "The 19th and Early 20th Centuries" (tales 7–13); "Revisionism and Radicalism Since World War I" (tales 14–38); the somewhat tacked-on "The Medieval Tale in Socio-Religious Context" and "Regulatory Significance of Perrault's and the Brothers Grimm's Moralité." The overarching thesis is that the tale in written form "parallels a development of sexual socialization in Western society" (43). Yet, Zipes also argues the tale was used (e.g., by the Grimms) as a "justification of law and order and against individual autonomy and imagination," and as a symbol for "real

democracy or democratic socialism in the US and Europe by 1940" (50). He also attends to the changing complexion of the story over time, especially the major currents in radical Riding Hood tales from 1950 to 1993: the female coming into her own, the wolf being rehabilitated, and "unusual aesthetic experiments debunking traditional narrative forms and seeking to free readers and listeners so that they can question the conventional cultural patterns" (59).

The bulk of the book consists of original texts by men and women spanning almost 300 years of writing in Germany, France, England and America, from Charles Perrault in 1697 to Sally Miller Gearhart in 1990. Without Zipes's contextualization of the texts in the introductory essay, however, a number might prove tough going. What makes the inclusion of so many versions useful is the possibility of alternate readings beyond Zipes's insistence that Little Red Riding Hood is "still the most popular and ... most provocative fairy tale in the Western world ... because it raises issues about gender identity, sexuality, violence and the civilizing process" (343). Like Ritz, Zipes has included invaluable raw material for further research.

In the epilogue, Zipes examines the illustrations from printed books. Although readers unschooled in the signifier and signified controversies may find the essay esoteric, Zipes's discussion is compelling. While Wolfgang Miederer and Hans Ritz have amassed a huge body of cartoons, ads and illustrations with Little Red Riding Hood, Zipes's contribution is a careful and detailed study of the iconography of the illustrations. In keeping with his thesis about the tales, he argues: "The signifiers point to seduction, intimacy and power" (357).

While their styles are radically different and their agendas clearly separate, these two authors are joined by their abiding interest in a fairy tale that has always lived and breathed the non-rarified air of its culture. Their books make interesting and often entertaining reading for scholars and general readers alike.

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Gössmann, Wilhelm, and Klaus-Hinrich Roth, eds. *Poetisierung—Politisierung: Deutschlandbilder in der Literatur bis 1848*. Paderborn: Schöningh, 1994. 379 pp.

Seit der Vereinigung von West- und Ostdeutschland sind die Fragen nach dem, was deutsche Nation, Identität, Kultur und Geschichte ausmachen wieder stärker gestellt worden. In restaurativen Zeiten repetiert man gerne alte Antworten, und die historischen akademischen Fächer, zu denen die Germanistik gehört, haben dann eine gewisse Konjunkturbelebung zu verzeichnen. Gössmann und Roth spekulieren allerdings nicht auf den Beifall rückwärtsgewandter Nationalisten, sondern haben einen Band mit insgesamt erfreulich kritischen literaturwissenschaftlichen Beiträgen zusammengestellt. Sein Schwerpunkt liegt—wie sollte es anders sein—in der Literatur aus der ersten Hälfte des 19. Jahrhunderts (Romantik und Vormärz). Bernd Springer rekapituliert die Entwicklung der Begriffe von Volk und Nation bei Herder und betont, daß diesem Autor nationale Kultur-Arroganz fremd gewesen sei. Zentral ist Hans-Georg Potts Überblicksartikel zum Deutschlandbild im späten 18. Jahrhundert: Er vergegenwärtigt Schillers allgemeine Ablehnung des nationalen Ideals und Hölderlins spezielle Kritik an den Deutschen; Jean-Paul Barbe untersucht Madame de Staëls ambivalente Haltung zur französischen wie zur deutschen Kultur; Detlef Haberland zeigt wie Chamisso in seiner Stellung zwischen Frankreich und Deutschland zum Berliner wird; Alfred Riemen erinnert an Eichendorffs antidemokratische Ressentiments gegen Verfassungen; Nikolaus Gussone interpretiert (etwas allzu knapp) einige National-Ikonen des 19. Jahrhunderts wie Philipp Veits "Germania" (1848 für die Paulskirche gemalt) und Ernst von Bandels Hermannsdenkmal; Christoph Hollender rekapituliert die Grundgedanken von Eichendorffs *Geschichte der poetischen Literatur Deutschlands* und zeigt, wie der Romantiker sich bemüht, den deutschen Nationalcharakter als kosmopolitischen hinzustellen; Joachim J. Scholz kontextualisiert die politisch-nationale Lyrik der Vormärzler Hoffmann von Fallersleben, Herwegh und Freiligrath; Walter Hinck führt in einer meisterhaften Studie die literarischen Deutschlandbilder Heines vor (vom burschenschaftlich geprägten Na-